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merely to display the works of our artists but to give to the world the benefit which we ourselves esteemed. Until the Government of the United States recognizes art as an important element in the life of the nation we cannot expect to receive recognition of the merit of our art from other nations more than spasmodically or look for any great reform in the manifestations of Federal art.

PICTURES FOR PUBLIC SCHOOLS

Within the past few years much has been done not only toward bettering the instruction in art in the Public Schools, but in improving the appearance of the buildings and school rooms. The movement to beautify the schools had its inception in Boston in 1871, with the decoration of a hall in the Girls' High School. Twelve years later the Boston School Committee suggested activity along the lines of an English Committee of which Ruskin was chairman, and not long afterward through Mr. Ross Turner's efforts, the Phillips School Building in Salem, Massachusetts, was completely and appropriately decorated. Since then the fire of enthusiasm has spread. Mural paintings of genuine artistic merit have been placed in Public Schools in New York, Philadelphia, Springfield, Mass., and Chicago. Many cities have organizations that make this work their sole purpose; others, Art Societies, which comprehend it among their general activities. There is a High School in Kentucky so remote from the line of travel that a journey of twenty miles by stage is necessary to reach it, wherein the walls are hung with reproductions of the master works of art. And in many instances, fortunately, it seems to be realized that pictures are not the only factor in decoration. Care is taken with the tinting of the walls, the choice of woodwork, the division of wall spaces, to say nothing of the architecture, in which the past decade has witnessed marked improvement. The selection of pictures is of course an important matter and not as simple as might be supposed. The difficulties are to secure pictorial subjects which in reproduction are not

only educational but engaging to children; to get these in a size that will signify when viewed from a distance and to get really commendable work in color. The first is chiefly a matter of choice, the second of purse, but the third is well nigh an impossibility. German posters commonly supply the demand, but very inadequately. Strange as it may seem almost no large size American prints are obtainable. Yet excellent color printing is done in this country, notably for the magazines. If even the same things were done twice or three times the size that they appear in the current periodicals they would be entirely suitable for school room decorations, and, one may confidently believe, would be in constant use. Color is a large factor in decoration, appealing directly to the senses. American children are said to be peculiarly deficient in color-perception, but if so, may it not be for lack of exercise if not education? Color invariably attracts, regardless of whether it is crude or harmonious; for example, observe the popularity of the colored post-card, the delight taken by the public in colored stereopticon slides, and note the fact that the majority of the "comic sections" are, as a rule, not printed in black and white. The color-thirst is something inherent in normal human beings and it should be gratified as far as possible. Pictures suitable for permanent emplacement in Public Schools ought to be obtainable and at comparatively moderate cost. If they can be produced in Germany there is certainly no reason why they could not be produced here. All that is wanted, apparently, is a wide-awake color-printer, who will realize the opportunity and take advantage of it.

THE FRONTISPIECE

It has been determined to run as frontispieces in ART AND PROGRESS a series of notable American paintings in Public Collections, Galleries, Museums, believing that there are many persons who will be glad to possess good reproductions of such works. On the back of each will be given a brief statement concerning both